

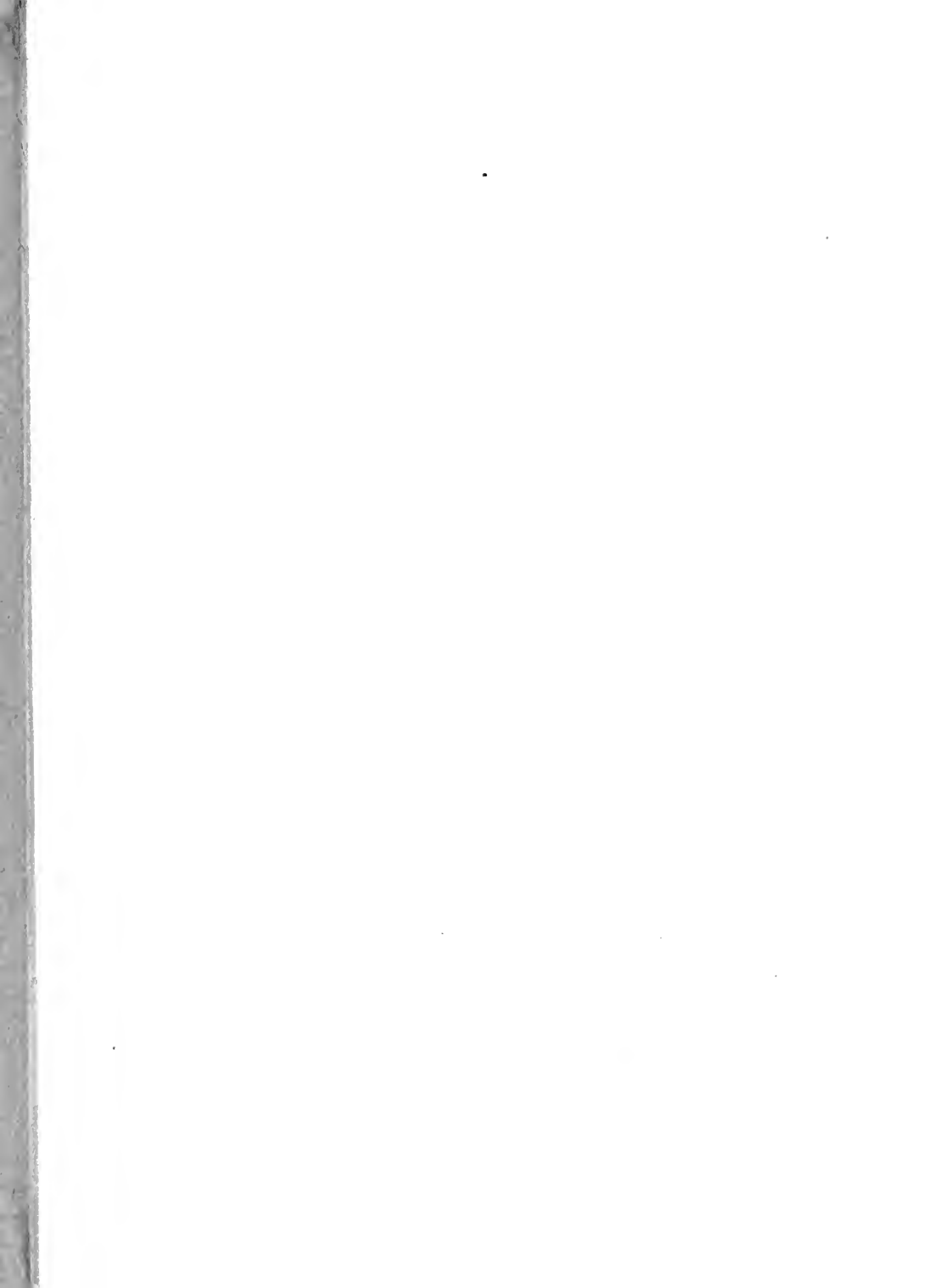
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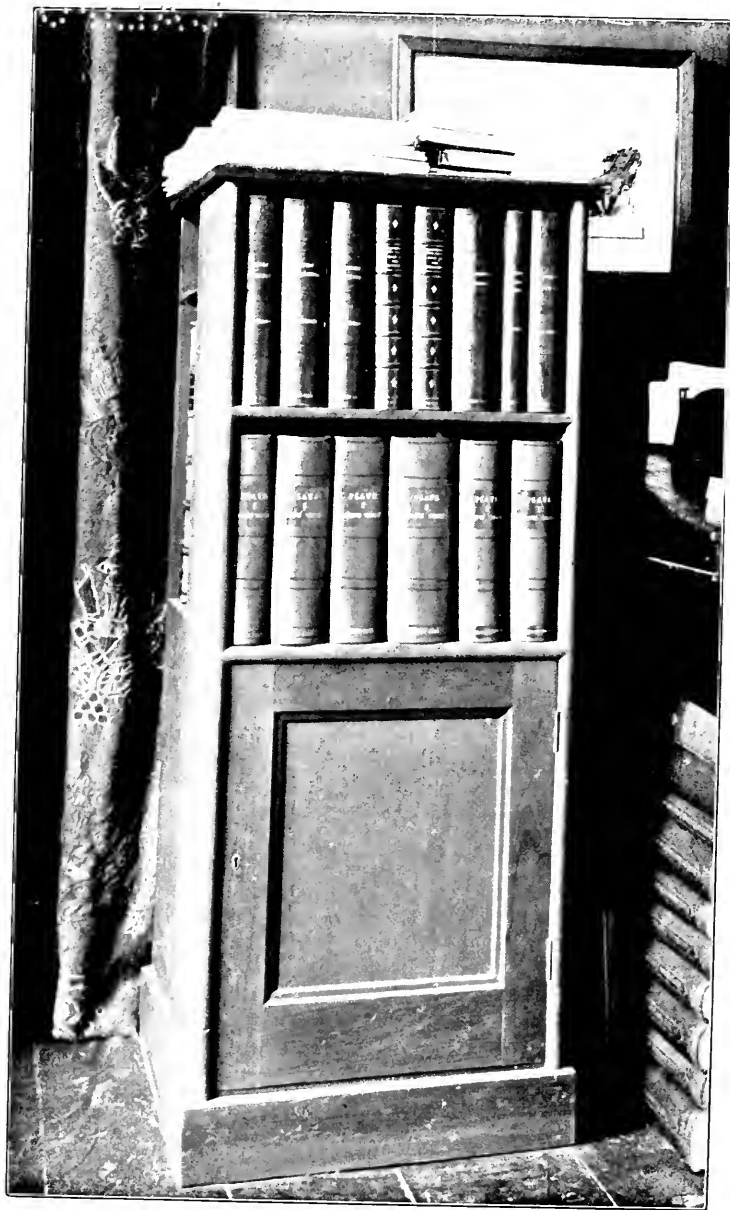




THE ART OF
EXTRA-ILLUSTRATION

UNITED STATES
OF CALIFORNIA

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A CASE OF GRANGERISED BOOKS

These books are all grangerised mainly from newspaper sources, and represent Monographs on the Play (five volumes); Genealogy; Aberdeen University, 1834-8; Bibliography of Aberdeen Newspapers; Newspaper Leading Articles; The Maternal Ancestry of Byron; and Verses written by the Grangerite for various Magazines

The Collector's Library

EDITED BY T. W. H. CROSLAND

VOL. II.

THE ART OF
EXTRA-
ILLUSTRATION.

BY

J. M. BULLOCH

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NO VIOLENT
SURRENDER

PREFATORY NOTE

THIS book is intended mainly for amateurs, but it will be found to sketch a somewhat larger scope for the extra-illustrator's art than is usually put forward. The older school of extra-illustrators understood by that art the expansion of a printed book, chiefly, if not altogether, by steel engravings. One recent writer even declares that the present "degenerate process block system" will render the task of the grangeriser of the future an almost impossible one. "An end must come sooner or later to the ruthless breaking up of such works as the *Gentleman's* and *European* Magazines, which have proved so useful in the past." This is perfectly true, but neither the printed book nor the steel engraving forms the whole duty of the extra-illustrator. Indeed, there is a blessing involved in the curtailed supply of "old prints," for it removes the grangerite from the anathemas of the bibliophile, and gives

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him a legitimate place among commentators. In any case it is certain that the great mass of contemporary illustration must take the form of the "degenerate 'process block,'" so that, whether he likes it or not, the extra-illustrator has to rely largely on that method of dealing with a modern work.

I have specially underlined a method for the extra-illustrator to build up monographs for himself quite independent of the printed book. This, and the fact that extra-illustration involves all sorts of collecting, may render this volume not altogether superfluous in the present series.

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THE ART OF EXTRA-ILLUSTRATION

CHAPTER I

THE ORIGIN OF EXTRA-ILLUSTRATING

To the making of books there is no end ; but to make a beginning is a much more difficult matter. Probably every man has in his head a book that he would like to produce, for every man has some subject which interests him specially. Certain it is that not every professional publisher would dream of producing it for him. This little book is an attempt to describe some of the methods by which every man may become his own publisher, for the art of "grangerising," or extra-illustrating, as it is now more frequently called, is nothing more or less than that.

Books, of course, have had their private editors since the earliest times. The old commentators were the earliest grangerites, who, by their emendations and suggestions, made their own copies of a book unique. A most interesting appreciation of such an one was prefixed to the catalogue of the library of one Richard Smith, of London, whose books were brought to the

hammer at an auction-room, known as the Swan, in Great Bartholomew's Close on May 15, 1682. The address "To the Reader" is so quaint and so typical of the grangerite as we know him, that it is well worth quoting:—

The Gentleman that Collected it, was a Person infinitely Curious and Inquisitive after Books, and who suffered nothing considerable to escape him, that fell within the compass of his Learning; for he had not the vanity of desiring to be Master of more than he knew how to use. He lived to a very great Age, and spent a good part of it, almost intirely in the search of Books: Being as constantly known every day to walk his Rounds through the Shops, as he sat down to Meals: where his great skill and experience enabled him to make choice of what was not obvious to every Vulgar Eye. He lived in times, which ministred peculiar opportunities of meeting with Books, that are not every day brought into publick light; and few eminent Libraries were Bought, where he had not the Liberty to pick and choose. And while others were forming Arms, and New-modelling Kingdoms, his great Ambition was to become Master of a good Book. Hence arose as that vast number of his Books, so the choiceness and rarity of the greatest part of them, and that of all kinds, and in all sorts of Learning. . . . Nor was the Owner of them a meer idle Possessor of so great a Treasure: For as he generally Collated his Books upon the Buying of them (upon which account the Buyer may rest pretty secure of their being perfect) so he did not barely turn over the Leaves, but observed the Defects of Impressions, and the ill arts used by many, compared the differences of Editions, concerning which and the like Cases, he has entred memorable and very useful remarks upon very many of the Books under his own hand, Observations wherein certainly never man was more Diligent and Industrious.

In our time the term "grangerite" has come to be applied to the commentator who summons illustration to his aid in dealing with a book already printed. That,

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however, does not cover his art, which includes everything bearing on the elucidation of the text. I use the word “grangerising,” then, as a term for the general art of what may be called the methodised scrap-book—for in its very method it differs widely from the ollapodrida usually known by that name.

The art is named after the Rev. James Granger, who was practically the first man to see the value of prints of portraits. Thousands of Londoners pass a medallion bust of Granger every day, and yet how few people can tell you why the bewigged old parson should occupy such a prominent place in the frieze of the National Portrait Gallery entrance in Charing Cross Road.

Granger was born of poor parents in Mr Thomas Hardy's beloved Dorsetshire in the year 1723. He went to Oxford, but he never took his degree. He was fortunate enough, however, to be presented to the vicarage of Shiplake in Oxfordshire, and he “considered it to have been a stroke of good fortune to be able to retire early to independence, obscurity, and content.” He made an excellent parish priest, and he was highly esteemed, although Dr Johnson vigorously disliked his political Liberalism, and dismissed him with the remark: “I hate to see a Whig in a parson's gown.” But he is remembered not as a theologian nor as a politician, but as the author of a very remarkable book which he published in 1769, entitled:—

A Biographical History of England, from Egbert the Great to the Revolution: consisting of characters, dispersed in different classes and

adapted to a methodical catalogue of engraved British heads, intended as an essay toward reducing our biographies to a system, and a help to the knowledge of portraits; with a variety of Anecdotes and Memoirs of a great number of persons not to be found in any biographical work. With a Preface, showing the utility of a collection of engraved portraits to supply the defect, and answer the various purposes of Medals.

The work proved a vast success—for a book on such an artistic subject; and no one can have been more astonished than the laborious old parson himself. It was extended, and ran through two editions within the lifetime of Granger, who died in 1776. The effect of the book was to raise the price of engraved portraits five times their original value, for collectors began to illustrate the book itself. Hundreds of works were gutted in the most ruthless way, so that Hill Burton, in his delightful *Book-Hunter*, declared that the grangerite came to be contemplated with “mysterious awe as a sort of literary Attila or Gengis Kahn, who has spread terror and ruin around him.”

One of the first of these Attilas was Joseph Lilly, the bookseller, who had extended his copy of Granger to twenty-seven volumes. It fetched only £42, though it had cost the collector £200. As an example of the price of a grangerised Granger to-day, the following copy, which fetched £35 the other month in a London auction-room, may be quoted:—

Biographical History of England: fifth ed., illustrated with a Collection of about 2,500 Engraved Portraits, including numerous specimens of the works of Faithorne, Elstracke, Pass, Marshall,
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R. White, Hollar, Houbraken, Vertue, and others, also mezzotints by Faber, Smith, &c., including many that are scarce and curious, pages 1 to 112 of vol. I. forming the first two volumes, and containing 314 portraits, have been inlaid to imperial folio size and bound in half mor. gilt; part of the remaining letterpress and about 1,500 of the portraits have been inlaid to imperial folio size, ready for arranging and binding, the unbound portion being contained in two large boxes, the letterpress is believed to be complete.

Granger, I have said, was a Dorsetshire man, and so it is very interesting to know that at the present time no fewer than four grangerised copies of John Hutchins' famous *History and Antiquities of the County of Dorset* are being constructed. A fifth is in the library of Lord Northbrook. One of the very few books that have been written about grangerising is also by a Dorsetshire man. It is called *Granger, Grangerizing and Grangerizers*, and it was printed privately at Bridport in July 1903. This particular collector has extra-illustrated no fewer than thirty different works, and he has five others in course of construction. In order to show the wide range that a grangerite may indulge in, I may say that his list includes such books as Wadd's *Comments on Corpulency*, Purcell's *Life of Manning*, and Edmund Yates's *Recollections*, the last of which has been extended to no fewer than seventeen volumes.

CHAPTER II

OBJECTIONS TO EXTRA-ILLUSTRATING

LITTLE did Granger, as he led his blameless life in Oxfordshire, at war with no man, dream of the turmoil that he was to raise and the vista of annihilation that his admirable enthusiasm was indirectly to create, for by a curious irony his desire to record the existence of certain prints has led to the destruction of thousands of books. At first the destroyers began to operate solely on portraits to illustrate Granger's own book ; but the hobby, despite the remonstrances of bibliophiles, began to assume a perfectly fiendish fascination, for men started to illustrate other books and to use all sorts of prints for the purpose. And so the hobby has grown until it has assumed, in some directions, perfectly absurd proportions. Every year, however, makes it a more difficult and expensive task to grangerise a book with old engravings, for these, and indeed prints of every kind, have risen enormously in value even within the last ten years, one of the chief reasons being that Americans, with their unlimited means and their keen interest in history and hero-worship, have come into the market and simply cleared the board.

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No real lover of books can be sorry at the enormous difficulties that confront the grangerite of the old school, for, defend it how you may, it is perfectly barbarous to destroy ninety-nine books in order to enhance the hundredth. The practice may be defended in the case of new and cheap books, but just think of the vandalism of taking a beautiful monograph like Dr Creighton's Elizabeth in the Goupil series to pieces, in order, say, to illustrate Froude. There is unquestionably a growing feeling among people of taste that the old-fashioned method of removing the plates from a book is a monstrous practice. Mr Walter Skeat, the philologist, has described the process as "inartistic." Mr Blades, in his charming essay *The Enemies of Books*, specially pilloried that "wicked old biblioclast" John Bagford, one of the founders of the Antiquarian Society, who used to go through the country from library to library tearing out title-pages from rare books of all sizes. Bagford, who was a Cockney shoemaker, is described by Dibdin as the "most hungry and rapacious of all book-collectors, and in his rage he spared neither the most delicate nor the most costly specimens." His life's idea was to amass materials for a history of printing—a scheme which he proposed in 1707, nine years before his death; but, as Dr Garnett has pointed out, he was quite incompetent to write such a book even if he had got all the materials. His vocation, however, was legitimate when he rescued broadsides from destruction, for these were units in themselves. The *Bagford Ballads*, as his collection is called, were edited for the Ballad Society in 1878. The old shoemaker ended

his days in Charterhouse, and his collections were purchased after his death by Lord Oxford, and are now to be found in the British Museum, where his rescues and his depredations fill a hundred folio volumes.

Probably the strongest condemnation of the grangerite that has ever been penned is the attack by Mr Andrew Lang in his book *The Library*. He says :—

There is a thievish nature more hateful than even the biblioklept. The book ghoul is he who combines the larceny of the biblioklept with the abominable wickedness of breaking and mutilating the volume from which he steals. He has a collection of title-pages, frontispieces, illustrations, and bookplates ; he prowls furtively among public and private libraries, inserting a wetted thread which slowly eats away the illustration he covets ; and he broods, like the obscene demon of Arabian superstitions, over the fragments of the mighty dead.

It is not merely the question of purloining one picture that is involved, for, as Mr Blades put it, when once a book is made imperfect, its march to destruction is rapid. He cites, in particular, the case of Atkyns' *Origin and Growth of Printing*, a quarto issued in 1664. In its original state, this volume, which is now extremely rare, had a fine frontispiece, containing portraits of King Charles II. attended by Archbishop Sheldon, the Duke of Albemarle, and the Earl of Clarendon. Now it happens that all those portraits, with the exception of the King's, are very difficult to procure. So collectors have bought up Atkyns' pamphlet simply to get the frontispiece. The consequence is that the tract has become very scarce.

I suggest that the wholesale destruction of books to

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illustrate a particular subject is wholly unnecessary in an age which has brought the art of photography to such perfection. If a collector can pay large prices for a volume in order to abstract one engraving, he could just as well pay for a good photographic reproduction of the picture in question; for, if his aim be to illustrate and not merely to create a special hobby, there is no virtue in having an original print. Silver prints, it is true, are very difficult to manipulate in a book, but when you think of some of the permanent photographic processes like the Autotype or the Woodbury, the result is so good that there is no necessity to insert the original print itself. Moreover, photography has the great advantage of being able to reduce or enlarge any print to the size of the book to be grangerised. Some grangerised books are quite ridiculous by the huge size which has had to be adopted in order to admit large prints without having them cut. It is ridiculous to see a small 16mo pasted in the middle of a huge folio page, the size of which has been conditioned by, say, a mezzotint of some portrait referred to in the little oasis of type opposite. Indeed, some collectors will not paste any sort of prints into a bound book; they prefer to have a large folio volume, made of stout white paper, big enough to contain the largest plates without folding or cutting them. The prints are simply stuck loosely between the leaves.

Sometimes the grangerite repents in sackcloth and ashes. A case in point is afforded by Colonel W. F. Prideaux, the distinguished bibliographer of FitzGerald and Robert Louis Stevenson. Some years ago a corre-

spondent in *Notes and Queries* sent Captain Cuttle's organ a modest little request for information on the best way of grangerising Clarendon's History, being apparently unaware that that great work forms one of the most magnificent pieces of grangerising in the world in the shape of the copy in the Bodleian Library, and that another collector had spent £10,000 in extra-illustrating the very same work. The request had the effect of prompting Colonel Prideaux, who was then in India, to pen a long article on the "Ethics of Grangerising," and it was given the first place in the little magazine.

After describing how he started grangerising, he tells how he found salvation. He had begun to extra-illustrate Cunningham's *Nell Gwyn* and Doran's *His Majesty's Servants*. He goes on to say that having laid in a considerable stock, he found himself pulled up for want of a suitable print of Pepys. To fill up the *lacuna*, he obtained a copy of Pepys' little book on the English Navy. He had scarcely cut out the portrait which forms the title-piece, however, when he was struck by a sense of "the enormity of the crime" which he had committed. "I almost felt," he says, "as if I had been guilty of the death of the innocent secretary of the Admiralty. Up to that time I had never seriously reflected upon the morality of the business upon which I was engaged, and it is in the effort to make some atonement of my sin I now offer these remarks for the benefit of those who may be inflicted with a similar œstrum." I may add, for the benefit of the man who would illustrate a history of grangerising itself, that

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Colonel Prideaux' career would be particularly rich in material. He joined the Bombay Army in 1860, and spent many years in India. He was attached to the Commission to King Theodore of Abyssinia in March 1864, and was confined as a prisoner at Magdala from July 1866 to April 1868. He has served under the Foreign Department of the Government of India in Zanzibar, the Persian Gulf, Jeypur, Oodeypur, and Cashmir. He has been essentially a man of action, so that his objections to grangerising are not the result of the somewhat finicking quality which affects the man who never leaves his study. I am not quite sure, however, that while thoroughly agreeing with his plea for the preservation of the printed book, one could say Amen to all his demands on the grangerite, especially the one in which he suggests that illustrations should so far as possible be contemporary with the date of the book which you have in hand.

For the grangerite, in any of his capacities, the great common-sense law should be this: Illustrate; don't Adorn. That is to say, grangerising, if it has really any valid basis at all, should add to one's knowledge. Too often the object of the grangerite has been, in total disregard of this rule, simply ridiculous and senseless. Hill Burton was hitting at the foolish grangerite when he penned his burlesque description of how to illustrate the lines:—

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower.

He pictured him starting with the poet, Isaac Watts. This would suggest that all manner of bees, Attic and other, and all sorts of bee-hives, would be appropriate, to be followed by portraits of Huber and other bee-collectors, and views of Mount Hybla and other honey-districts. Burton poured good-humoured contempt on the process by drawing out the agony of subjects to be illustrated ; but in the forty years that have elapsed since he penned the *Book-Hunter*, the subject of the bee has been extended to a point more elaborate than Burton ever contemplated. To-day the exhaustive (and exhausting) grangerite would have to include, for example, a portrait of Mæterlinck, who has told us the story of the bee in terms of the most charming philosophy, to say nothing of Lord Avebury's many works and the scientific construction of the bee-hive. Burton then went on to say that the grangerite would have to remember that there was once a periodical called the *Bee*, edited by Dr Anderson, who was the grandfather of Sir James Outram, whose career might be included. Finally he genially suggested that, when the illustrator came to the last line, "which invites him to add to what he has already collected a representative of every opening flower, it is easy indeed to see that he has a rich garden of delights before him."

This gay raillery, exaggerated somewhat as it was, was not unjustified, for the grangerites have done things which have rightly brought contempt upon them. So long as they collected extra-illustrations to increase their knowledge of the subject in hand, their practice was fairly defensible, even if it shocked the bibliophiles who shudder

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at the destruction of any printed book. But, when they began to make the collections simply a hobby without reference to the extension of knowledge, such as the old parson undoubtedly intended when he compiled with so much laboriousness his famous inventory, they lost their heads. For example, if in illustrating a life of King Edward one was to use a steel engraving, an etching, a photogravure, a photograph, a process reproduction, and a line drawing of the same original picture, one would be illustrating less the life of His Majesty than a history of the art of reproduction. More ridiculous things even than that have been perpetrated in Granger's name, and the result in the end is not worth a tenth of the trouble nor a fiftieth part of the expense involved.

CHAPTER III

THE LEGITIMATE USES OF EXTRA-ILLUSTRATING

THE principle of grangerising remains perfectly sound even when some sides of its practice have become ridiculous, and there are some aspects of it, more frequently neglected than not, in which it is practically the only method of illustrating a subject. I refer more particularly to newspaper and periodical literature, enhanced as it has been by the cheap methods of modern illustration. There need be no contempt for this method on account of its cheapness, for since Granger's day the printed book has ceased to be the main source of our knowledge on any question. On many subjects the newspaper has taken its place; and yet the enormous mass of information which appears in the morning paper is destined to remain there for ever and never reach the more solid basis of book-form. Similarly with the art of illustration; it is not too much to say that nine-tenths of it appears in illustrated journals and remains buried in their files, becoming almost inaccessible. The originals—in the great majority of cases, sketches, wash-drawings, and to a greater extent photographs—become destroyed, so that we have nothing to represent them

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but the reproductions which are so often wholly inadequate. The grangerite of our day has accordingly had to turn his attention to the newspaper and the periodical of every kind, and his work in this direction has proved not only extremely useful but sometimes most necessary.

You will no doubt say that one can keep a file of a journal, or at least refer to one. The argument is fallacious in practice, because a file is so clumsy that very few complete sets are preserved. There is always, of course, one in the office ; there may be one or two in the libraries of a town ; and one in the British Museum. But beyond that, the rest vanish ; and, by a curious irony, the greater the circulation of the paper, the greater the likelihood that copies of it are thrown away as soon as read, because the general reader is absolutely reckless. It is only in certain country towns that the sacredness of a newspaper remains as a tradition of another day, and that a few old-fashioned people keep a file.

But even if you had a file, it is for the most part quite unworkable because of the time that you take to search through it. Have you ever tried to look for a paragraph in a newspaper even a few days old ? If you have, you will understand something of the dreariness of the task and the absolute waste of time involved. As a matter of fact, the newspaper, which is simply an olla-podrida of the passing hour, cries loudly for disintegration at the hands of every particular reader so far as future use is concerned ; and it is there that the grangerite comes in and serves a most useful purpose.

There is another aspect of the question of his usefulness, and it is this: that, side by side with the enormous output of printed matter at the present time, there is even a greater amount of destruction going on. This was illustrated very remarkably on a recent occasion, when the trustees of the British Museum had under consideration the advisability of destroying, or at least declining to house, certain classes of printed matter, such as trade-lists and the like, although one can see how very valuable they would be to an investigator in the future. The thing that is very common to-day almost invariably becomes rare to-morrow. It is precisely the same with books. If a limited edition, appealing to experts, is published, you may be certain that the great majority of the copies will be carefully preserved; whereas a large edition, which falls into the hands of the average reader, is almost certain to disappear. It is not too much to say that of 100 copies of Mr Austin Dobson's poems published to-day, there will be a greater number in existence twenty years hence than there will be of 50,000 copies of the sixpenny edition of any of the best selling novelists. This holds still more true in the case of newspapers of every kind. So great is the output at the present moment, that the life of a morning paper is scarcely worth a week's purchase. It is read in the morning, and by next morning it has gone, with all its splendid combination of effort and brilliant writing, to light the fire or to wrap up the morning loaf.

Here, then, is an ever widening field for the intelligent grangeriser, because the newspaper is co-extensive with

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every possible aspect of human activity: for it is a great mistake to think that his craft is only an artistic or literary hobby. Some aspects of collecting have very little practical use. Philately, for example, which becomes a perfectly absorbing passion, and under proper guidance helps to swell one's balance at the banker's, is difficult to defend on its practical side. Even of less value is such a fad as that which was introduced into Germany of collecting tramway tickets. Not so with the method of grangerising your morning newspaper; for until the time arrives—and personally I do not think it ever will—of a proper index to a newspaper, the only possible way of getting real benefit from it is to grangerise it on a sensible basis. I say “sensible basis” advisedly, for the old-fashioned way of keeping a universal scrap-book is very little better than keeping a file of a newspaper. We must all be specialists nowadays.

It would be very easy to give examples of how one might benefit one's self by studying from the point of view of newspapers and current literature everything touching one's profession. It is giving away no profound secret to say that the newspaper which seems particularly well-informed on a subject of interest is, for the most part, produced by laborious grangerites who carry out their craft with extraordinary diligence. When a great personage dies, for example, his biography can be written at the gallop by simply referring to the matter that has been filed with regard to him. All the most alive journals are grangerising their contemporaries every day with increasing methodicalness. It need hardly be said

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that what is good for the great organisation of a newspaper has an equivalent value for the individual, and can be worked by him or her with immense pleasure, and frequently with as much profit as Dr Smiles would have demanded in the days of his prophethood.

CHAPTER IV

EXAMPLES OF EXTRA-ILLUSTRATING

THE whole art of grangerising lies in making a monograph on a particular subject; the choice of subject is what you will. Having once begun it, you will find items to add to it nearly every day of the week. Let me take a case in point. On the morning of March 3, 1903, a cloud no bigger than a man's hand appeared on the horizon of all people interested in the play, in the shape of the following little paragraph printed immediately after the leaders in the *Times*:—

GARRICK THEATRE.

At the first performance of Mr Henry Arthur Jones's new play at this theatre last night our dramatic critic was refused admission.

Tiny as the note was, it acted exactly like a charge of a very powerful explosive and created a tremendous detonation, besides throwing up dense clouds of smoke and dust. Within twenty-four hours the twenty-four words of which the note is composed had run at least

into 100,000 words, for many tetchy interests were involved—the right of an author, of a manager, of a critic, and of the public; and under the forcing faculty of a newspaper age the controversy assumed gigantic proportions. By the end of the week the industrious grangerite was in a position to send to his binders at least one stout volume, composed of every manner of item on this particular incident, and the whole question of the ethics of criticism.

The point at issue, you may remember, arose out of the fact that Mr A. B. Walkley, the polyglot critic of the *Times*, was refused admission to the Garrick Theatre by the manager, Mr Arthur Bouchier, on the occasion of the production of Mr Henry Arthur Jones's comedy, *White-washing Julia*. Now just consider how the grangerite would approach it. He would start first of all by cutting from the *Times* the brief announcement quoted, and he would face it by at least one portrait of Mr Walkley, a biography, and perhaps by a signature of that gentleman. He would then add the replies of the other combatants, Mr Bouchier and Mr Jones, with portraits of these good people; while the comments of other journals, including Mr Clement Scott's characteristic entry into the fray, would have to be added, and these alone would form a bulky collection. A description and a criticism of the particular play which gave rise to the incident, including pictures, different scenes, and all the players, would greatly aid the pictorial value of the collection.

Nor would the grangerite stop there, for the *White-washing Julia* incident was only an episode in a long

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struggle between the spectator and the manager, which reached its most famous moment in the notorious O. P. riots nearly a hundred years ago. When the Covent Garden theatre was opened in 1809, the charges of admission were raised; and the public, even more tenacious of its rights then than now, strongly objected. For three months the people crowded the pit every night, shouting "O. P."—that is, Old Prices. Ultimately the opposition became so intolerable that the manager had to give way. An elaborate grangerite would naturally have to include in his collection a history of these riots, and he would also make way for an account of the disturbances which took place at the Hay-market when the pit was abolished, and still more recently at the Criterion when the gallery went by the board.

Few subjects indeed offer greater facilities to the illustrator than the modern stage, for it is more thoroughly represented in the journalism of the day than almost any of the other arts. Never before have so many pictures of plays and players appeared, for the processes of reproduction, which need not be described here, have made stage pictures a cheap commodity. Almost every new play of any moment is either photographed or illustrated by the draughtsman, and a collection of these pictures as reproduced forms a most admirable dictionary of costume such as no other era in our history has supplied. And yet the very multiplicity of these pictures and the ease of reproducing them operates in the direction of making them difficult to procure after a time, even though they may never become "rare" from the connoisseur's point of view. The photographer may break up his negatives when the

play has been withdrawn, owing to lack of storage ; while the difficulty of getting back numbers of the journals in which reproductions appeared is increasing in direct proportion to the multiplicity with which such journals are published, for people no longer bind them as they used to do.

A very complete account of every play may be compiled in this fashion. In the first place, you preserve the programme, pasting it on a page by itself. I do not think it is necessary to give more than the name of the theatre, the cast, and the scenes, although some collectors prefer to preserve the entire programme itself. Opposite, you paste a description of the play. For the purposes of history I find the best inventory of its contents is to be found in trade journals like the *Stage* or the *Era*. If you wish to give a notable contemporary criticism, the best way is to cut from your daily or weekly paper the opinion of your favourite critic. If possible, use a daily paper, because it will be found in practice that the weeklies are so small that the articles of the writers usually turn, and you are confronted with the difficulty of manipulating the turn-over, or the expense of buying two copies. I have known some collectors increase the personal interest for themselves by inserting the counterfoil of their seat, if they have had the good fortune to occupy a booked one. A few weeks after the production of the play the pictures will begin to appear—drawings in the case of the statelier sixpenny weeklies, and reproductions of photographs in the lighter ones, like the *Tatler* and the *Play Pictorial*, the shape of which, by the way, would form a very good basis for the size of your book.

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I have grangerised several subjects from newspaper and periodical sources which could be formed in no other way. One of these consists of many thousands of cuttings concerning the career of the Gordon Highlanders. Always interested in the history of the regiment, I began the collection six years ago, on the occasion of the Gordons' famous charge at Dargai. The activity of the regiment since that time has been so great that a small beginning has swollen into a couple of thousand pages, so that they have had to be bound in two separate volumes, for which I had a title-page specially set by His Majesty's Printers. It would be impossible for me to inventory the contents of the collection. The great mass of it, of course, is made up of newspaper cuttings, but there are also recruiting posters, specimens of the regimental journal, pictures of different actions, portraits of officers killed and wounded ; and there are letters in MS. from members of the regiment—in short, everything bearing on the subject that came within my knowledge.

The shifting character of newspaper information is illustrated in a very interesting manner in the case of this subject. No one pretends that the newspaper is authentic or final, but the very diversity of its views contains the ultimate germ of truth. For example, you may remember in the charge at Dargai that, when the situation seemed to be lost, Colonel Mathias encouraged his men to take the critical position. He is said to have used words of command similar to Wellington's famous "Up, Guards, and at 'em !" Nowadays, after a lapse of nearly a hundred years, no one believes that Wellington ever said anything

of the kind ; but within a few weeks of the charge at Dargai, the different versions of what Colonel Mathias is said to have said were reported with so many variations that one doubts whether he said anything at all. Here are some of these versions, as quoted in the newspapers at the time : I leave the future historian to work out the truth for himself :—

Reuter's correspondent made the Colonel say :—“Men of the Gordon Highlanders, the General says that position must be taken at all costs. The Gordon Highlanders will take it !”

Daily Graphic :—“Gordons, the General has ordered that position to be taken at any cost. The Gordons will take it.”

Daily News correspondent simply says that Colonel Mathias made a “short but telling speech.”

Colour-Sergeant William Patterson :—“Gordons, the hill must be taken at the point of the bayonet. There is to be no halting to fire back, and we will take it in the face of the whole Division.”

A Sergeant :—“Gordons, the General has selected us to take the position, which must be taken at any cost. Will you follow me ?”

A Band-Corporal :—“Gordon Highlanders, we have been picked out to take those heights, and we have got to do it at all costs. Remember, the eyes of the regiments are on you !”

A Corporal :—“Gordons, you have been selected to take that position, and you have to do it, cost what it may. The General has selected you to do it.”

A peculiarly interesting method of applying grangerising has been put into operation by some members of public schools and universities. Curiously enough, it is in America that the greatest ingenuity in this direction has been shown. It is no less than the construction of a sort of biographical dictionary of the grangerite's

SAVOY THEATRE.



The Ancient Arms of the Savoy

Lessee and Manager ... Mr. WILLIAM GREET.

Every Evening at 8.15 & every Saturday Afternoon at 2.30.

THE NEW COMIC OPERA, IN TWO ACTS, ENTITLED

A PRINCESS OF KENSINGTON.

Written by BASIL HOOD. Composed by EDWARD GERMAN.

Sir James Jellicoe	(a Wealthy Banker)	Mr. ARTHUR BOIELLE
Puck	(The Imp of Mischief)	Mr. WALTER PASSMORE
Lt. Brook Green	(of the Kensington Rifles)	Mr. ROBERT EVETT
William Jelf	(of H.M.S. "Albion")	Mr. HENRY A. LYTTON
Bill Blake		Mr. FOWIS PINDER
Will Weatherly		Mr. C. CHILDERSTONE
Jem Johnson		Mr. RUDOLPH LEWIS
Yapp	(a Policeman)	Mr. M. R. MORAND
Mr. Reddish	(Proprietor "Jolly Tar," Winklemouth)	Mr. R. CROMPTON
Old Ben	Fishermen	Mr. GEORGE MUDIE, Junr.
James Doubleday		Mr. E. BRYAN
Oberon	(King of Fairies)	Mr. ALEC FRASER
Azuriel	(a Mountain Spirit)	Mr. ERNEST TORRENCE
Recruiting Sergt.	(Royal Marines)	Mr. F. PERCIVAL STEVENS
Joy	(Daughter Sir James Jellicoe)	Miss LOUIE POUNDS
Nell Reddish	(Niece to Mr. Reddish)	Miss ROSINA BRANDRAM
Titania	(Queen of Fairies)	Miss OLIVE RAE
Butterfly	(Fairies)	Miss W. HART DYKE
Dragonfly		Miss LILY BIRCHAM
Peaseblossom	...	Miss CONSTANCE DREVER
Lady Jellicoe		Miss CORA LINGARD
Kenna	(Daughter of Oberon)	Miss AGNES FRASER

Chorus of Fairies.

Produced under the Stage Direction of the Author

The Dances and Choral Effects arranged by Mr. EDWARD ROYCE, Junr.

DANCERS—Misses WINIFRED HART DYKE, EDITH STANDEN, & LILY BIRCHAM.

DUET DANCE in Act II executed by Miss HART DYKE & Mr EDWARD ROYCE, Junr.

ACT I. Kensington Gardens, near "The Basin" (Morning)

ACT II. ... Winklemouth-on-Sea (Afternoon) W. Harford.

TIME

THE PRESENT

The Dresses made by Miss FISHER, Mrs. NETTLESHIP, Madame EDITH CRAIG & Co., and Madame ALZAR. Messrs. MORRIS ANGEL, & Co., HAWKES & Co. and B. J. SIMMONS & Co. Wigs by CLARKSON. Stage Flowers by SARGENT & Co.

Fairy and Fisher Costumes Designed by Mr. PERCY ANDERSON.

MUSICAL DIRECTOR ... Mr. HAMISH MAC GUNN

There will be an Interval of about 18 minutes between the Acts.

STAGE MANAGER ... Mr. EDWARD ROYCE, Junr.

AN EXAMPLE OF HOW A PLAY



This scene represents the small fishing village of Winklemouth-on-Sea in the second act of *A Prince of Kensington*.

Savoy Theatre.

Manager . . . Mr. WILLIAM GREET.

STALL.

A15

Fri. Mar. 27, 1903

Coupon to be retained.

At Evening Performances Ladies are respectfully informed that it is a rule of the Theatre that Bonnets shall not be worn in the Balcony Stalls, Stalls, or Private Boxes.

No Gratuities to Attendants.

The Management do not guarantee the appearance of any individual Artist

SAVOY THEATRE.

It is most unlikely that Captain Basil Hood is indebted for the idea of peopling Kensington Gardens with fairies to Mr. Barrie's *Little White Bird*, for those who are familiar with the processes of operatic composition must know that the main motive of the libretto must be formed long before the work is fit for production. Beyond this, there is nothing in *A Princess of Kensington* which even remotely suggests Mr. Barrie. But, as one part of *A Midsummer Night's Dream* may be held to have inspired the clown scenes of *Merrie England*, so another part of the

same comedy may have suggested the game of cross purposes which certain mortal lovers are compelled to play as the consequence of one of Puck's practical jokes. A stalwart fairy, Azuriel, the lover of Kenna, Oberon's daughter (from whom Kensington is said to be named), is jealous of a certain Prince Albion, whose awakening, after a magic sleep of 1,000 years, is awaited with anxiety at the opening. As the piece goes on this motive is quite forgotten, but it is on this very slight foundation of Azuriel's jealousy that the piece is built (as the Iliad upon the wrath of Achilles). Puck undertakes to find Albion and provide him a wife before sunset, as the condition on which the fairy's jealousy will be allayed; he is cleverer than his prototype, for he needs the juice of no herb, but merely purloins the clothes and shape of an opulent banker who comes to take his dip in the Serpentine, and, in his person, forces the banker's daughter, Joy, to consent to marry the first representative of Albion he can find, a Jack ashore with that name inscribed upon his cap. Things are complicated by the arrival of a Devonshire publican and his teetotal niece, as diverting a pair as have ever appeared even at the Savoy. The niece, possessed with a missionary spirit, has vowed to wed the worst man she can find, with the result that all the frequenters of her uncle's establishment, which she has turned into a coffee-shop, have become models of every virtue. Kensington Gardens is the scene of the first act, and it has very seldom happened before that an almost faithful transcript of an actual scene in London is also a very pretty stage picture. The second passes in Devonshire; but how all the characters, mortals as well as fairies, manage to get there on "the afternoon



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fellow-classman. I have seen some of these collections, and after a lapse of twenty years the records of the achievements of a particular body of undergraduates becomes exceedingly instructive. To the particular collector, the record, gathered laboriously from many sources, is full of happy memories and high pride, as he views the fame that has fallen to some of his contemporaries. It is also a record, I am afraid, of some disasters. Certain it is that under no other circumstances, and by no other way, could it possibly be done, except by the grangerite. What a splendid chance an Etonian, for example, has (even if he be equipped with all the books that have ever been published on Eton), for he may continue his school-days into his grown-up career by collecting everything bearing on the history and progress of the famous old school. The extent of the field is wide enough to include such a cutting for example as this:—

Charged at Westminster Police Court on April 1, 1903, with being drunk and disorderly in Sloane-street, in the early morning, Sarah Marking, a charwoman, said that she was only shouting "Floreat Etonia," and the constable thought it was obscene language. (Laughter.)

Mr Horace Smith: What have you to do with Eton?

Prisoner: I was born there.

She was bound over to be of good behaviour for three months.

I once saw a grangerised history of his class which a graduate of a Scots University had constructed. He cheerfully acknowledged that it would interest nobody in the world except himself and his hundred fellow-

classmen, but he got an enormous amount of sentimental satisfaction out of his self-imposed task. The volume (quarto in size) consisted of the names of his fellow-classmen arranged alphabetically, each of them getting two or three pages. The date of their birth, the place where they were born, and their academic successes had all been written in by himself as a start. This was followed by all sorts of cuttings touching their careers. Here you would see the conventional wedding-card with its silver arrow piercing the beating heart of his comrade. There would be a brief obituary notice of another man. A third was represented by a card of announcement that he had begun his career as a solicitor or in trade. A fourth was traced by a cutting concerning his induction as a country parson. A caricature from a local paper illustrated a fifth, who seemed to have become a man of affairs and an object for discussion early in his career. A sixth was represented by some verses by him which had been printed in "Our Poet's Corner" of the local paper. And so, bit by bit, the collection had grown, and one can imagine the immense pleasure it gave to the collector to go through the record now and again and revive the memories of his happy student days.

If you are rich and wish to spend some money on the collection, and desire the completest record, the best thing is to get a press-cutting agency to send you everything touching the subject. This has been done on a most elaborate scale perhaps for various members of the Royal family, notably the Prince of

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Wales in the matter of his colonial tour. Press-cutting, which was introduced by a German, has now become a fine art, and the most exhaustive work can be done through its agency. Personally I like the pleasure of hunting the newspapers for myself, for it gives a zest to the morning paper which is lacking at other times, except in the case of some sensation.

As an example of what can be done with a book of cuttings, I should like to cite the case of that quaint podgy little square book *The Scotman's Library*, which is nothing but a printed collection of cuttings and snippets gathered from many sources. The compiler was one James Mitchell, a very remarkable man, who, although he did excellent work in several directions, is not mentioned in the *Dictionary of National Biography*. Mitchell was born in the parish of Old Deer, Aberdeenshire, in 1787, and like many young Scots turned his face towards England at an early age. He was quite a man of affairs, and led a tremendously active life as an actuary, rising ultimately to be secretary of the Star Insurance Company. I mention this fact, because it is sometimes supposed that the grangerite in any of his aspects is rather a genial sort of "footler," who misses success in life by immense industry in the matter of his hobbies. Mitchell kept alive his interest in his native soil by collecting all sorts of items about Scotland. One of these collections he published in the shape of *The Scotman's Library*, which is full of anecdotes and facts on every aspect of Scots life. Besides this, he made a splendid collection of portraits of Scots

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heroes, presenting fifteen such volumes to his Alma Mater, which still owns them. Many of the prints, quite common in Mitchell's time (he died in 1844), have become so rare, that if they were sold separately, they would fetch prices never dreamt of by the collector.

It cannot be too strongly pointed out that there is nothing of old fogginess in grangerising, but that it is a method which can be applied to any topic of the hour. For instance, Major C. W. Elphinstone Holloway, of Southsea, compiled an enormous work upon the recent South Africa, West Coast, and China wars, together with parliamentary and miscellaneous news, from October 1899 to June 1902. His collection filled no fewer than forty-nine volumes, and was supplemented by an index containing no fewer than 14,163 entries. This feat was the occasion of a special paragraph in the *Times*.

CHAPTER V

METHODS OF EXTRA-ILLUSTRATING

I HAVE intentionally devoted a large amount of space to grangerising the newspaper and the periodical, because, while an obvious art, it has rarely been treated by writers on extra-illustrating, for they seem to believe that, to be worth doing at all, their operations must be expensive. That, I venture to think, is a complete fallacy, and at once rules out of court a large number of people who would otherwise get a great deal of amusement and instruction by the scheme which I have sketched. When thirty or forty shillings have to be paid for a book, the only contribution of which to the collection may be one print (and this often happens), one has great sympathy with the opponents of the grangerite who object to the extravagance and wastefulness involved.

No man has the monopoly of a method, and so I venture to quote the plans adopted by different collectors. Probably nobody has utilised cuttings to the same extent as George Augustus Sala, who made quite a little fortune out of them, both on the *Daily Telegraph* and the *Illustrated London News*, where his notes have rarely

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been equalled for out-of-the-way information. Mr Sala once described his method thus :—

I keep my newspaper cuttings as a tradesman keeps his books, in a Waste Book, a Journal, a Ledger or a Cash Book, the latter for entries of notable statistics and historical matters of finance; but I will only indicate a method of keeping the Waste Book, which includes all kinds of vulgar matter and polemical divisions consecutively transcribed just as they occur in the course of reading. The process of keeping is simply this: the extracts are at the one end of the book and the index at the other. For example, I index this entry "Queen Anne is dead; and the Dutch have taken Holland." Against this I draw a circle, and in the circle I write in red ink a number consecutive to that of the preceding entry, which was, say, (4404). In the index I enter under the letter A "Anne, Queen, her death indubitable," with the number 4405; and under the letter H, and with the same mark (4405), I write "Holland undeniably taken by the Dutch."

A remarkable collection has been made by Mr Harry Hems, the ecclesiastical sculptor of Exeter, who has long been one of the best-known contributors of *Notes and Queries*. Mr Hems has compiled his own autobiography in a series of fifteen volumes containing 26,000 cuttings from the year 1868 onwards, every one of the notes containing a reference to the compiler. His method is to get a scrap-book prepared by his bookbinder, measuring 15 inches by 11½ inches and 4½ inches thick. Every volume contains 400 pages, each of them numbered by the maker; and an index is bound at the beginning of the volume. Mr Hems adds a most useful word of advice: "Don't let the cuttings accumulate; put them in as they come to hand." He indexes every cutting the moment

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he pastes it in; and he can find any one of the 26,000 cuttings in a minute.

An American describes his method thus:—

Cut your scraps into strips a little shorter than the height of the book. Where this involves the severance of a column near the end, join what is left to the next column. Gum your first strip on its left-hand edge, and fasten it at the left-hand corner of the right-hand page. The left-hand edge is, of course, the right-hand edge when the paper is reversed for gumming. Your second strip should then go in like manner under the first, and your third under the second. If you use the left-hand pages, reverse the process, working from right to left. By this means I have sometimes placed ten to twelve strips on a page, and the act of closing does not disturb anything.

These schemes, however, belong rather to the category of the scrap-book than to the special monograph, which is the real goal of the grangerite, whether he operates upon another's book or makes one for himself. In either case he should proceed exactly on the method by which the printed book is constructed; that is to say, by building up a structure in segments, sheet by sheet, and then sending it to the binder. To reverse the process is like putting the cart before the horse; it is as sensible as if the printer began to operate (if that were possible) on a dummy volume of blank pages sent him after they have been bound.

The beginning, therefore, should be made with clean paper arranged in sections of four, eight, or sixteen pages, which should be arranged and cut by a bookbinder exactly to the size desired. The reason for this method is obvious. If you begin to paste into a book already

bound, you are working completely in the dark, because you can never foresee how much extra-illustration in its varying types will be available; whereas, if you use separate segments, you can arrange them on any principle you like, up to the very moment of sending them to the binder; that is to say, you may, in the event of getting additional illustrations at any particular point, introduce more segments and manipulate them easily. For this reason it is always preferable to make the number of pages in your segment small, eight being exceedingly suitable, because a single sheet of four pages does not give the binder such a strong grip as eight or more. This method, moreover, is of distinct advantage in the final appearance of the book, for it affords the bookbinder the opportunity of making a presentable back by introducing "guards," which will equalise the thickness of the items pasted into the compilation.

The quality of the paper to be supplied by your bookbinder is of very great importance, for much depends on it. The paper should, in the first place, be suitable for pasting upon; it should, at the same time, carry ink well, and admit of drawing and water-colour work. These requirements taken separately are met by totally different qualities of paper. Thus, a smooth writing-paper, on which a pen can run at the gallop, and still more one of the highly-glazed papers now so common for printing "process" blocks, are quite unsuitable for pencil work, and even more for pasting work. The moment that damp is brought into contact with one of these glazed papers, the surface is destroyed, and the

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tendency of the paper is to cockle in a way that can never be put right again. Nothing can be more ugly than a scrap-book which is corrugated at the edges like a zinc roof, for the aim of the grangerite ought to be to turn out his volume as little like a scrap-book and as much like a printed book as possible. When very carefully done, a grangerised book will not have vast gaps at the edges which admit the dust, but will open and shut well. On the other hand, a paper which stands gum or paste very well may not admit of ink, and, as the thorough grangerite will always be writing in his collection, either in the shape of dating items or adding details, he must get a paper on which the ink will not run as on a blotting-pad. The best type of paper for these three requirements is one which is fairly rough. Experiments should be made with two or three makes to start with; and having once struck upon a suitable make, you should stick to it.

The next point to consider is the size of the book you propose to make. Here again one should be guided mainly by the consideration of the average book, and operate with it as the unit. Many grangerites like to increase the edges of the book upon which they are working by a method to be described afterwards. Without having a unit to start from—that is to say, a book which one proposes to make from the foundation for one's self—choose a size which does not suggest the conventional scrap-book or the pasted-up ledger, for folios of every kind become merely show-books. One has only to think of the trouble of using a big atlas to see that this is the

case. The great point is to fix upon a size which will admit most of the items you wish to preserve without having to cut them too ruthlessly, if at all. I have found a quarto or a large octavo big enough for most play-bills; the size which I have chosen is nine inches by seven, but, if I had to start again, I should choose ten inches by eight, a size which will admit most of the pictures issued by such papers as the *Tatler* and the *Play-Pictorial*, and other sources of a grangerised history of the modern play. A small octavo is excellent for monographs made up mostly of newspaper cuttings, for it admits of a column-breadth being pasted in the middle, and leaving a handsome margin.

There is, however, no definite rule on the choice of a size. Some collectors make a point of having all their grangerised books of the same size, but that seems to me a mistake. What suits one book will not suit another. For example, I should make my additions to that wonderful work, G. E. C.'s *Complete Peerage*,^{*} exactly the same size as the original volumes, and never dream of giving them additional edges, as has been done in the copy in the Reading-room of the British Museum, for the clumsiness of the process makes the book unpleasing to handle. On the other hand, I should extra-illustrate a large quarto county history by paper of the same size as the quarto itself.

The process of inserting the various items, whether newspaper cuttings or prints, is very simple, the great art being to apply as little adhesive as possible. To this end the edges only should be pasted or gummed, because the longer that the attachment takes to dry, the greater the possibility of the paper shrinking and corrugating the top.

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I always use gum in a bottle with a sponge, because this method ensures the most even distribution of the liquid, which need not cover the edge to a greater extent than a quarter of an inch all round. It is a mistake to paste too great a number of pages at a time, because the sheets ought to get a chance of firming and flattening out beneath a heavy weight. To prevent their sticking together, it is well to introduce the glazed transparent paper which publishers are now using to wrap round new books. If properly done, a book of this kind will have perfectly smooth edges, and the page will not cockle. Indeed, I have seen the work of amateurs excel that of some of the most famous bookbinders. Another word of advice. In making a book of newspaper cuttings more especially, it is a mistake to paste the cuttings in the same position on the page, for the book will assume a hump in the middle, and thin off at the sides. Thus, if you have a volume of two parallel columns of cuttings, it is always well to paste one column on the back of the other two on every few pages, so as to equalise the thickness. It is of the utmost importance to date every cutting or item and give its origin as soon as it is pasted in. In the case of cuttings, some collectors usually like to prefix or add the colophon—the little ornamental or big title-letters from the newspaper quoted from, which is printed above the leaders; but this seems a clumsy process. The source of the cutting, while very important, should not overweight the subject-matter.

I may reiterate the advice that all cuttings should be inserted at or about the time of their appearance. It is fatal to accumulate them, because the task of unravelling

them demands greater courage than the operation is probably worth ; at any rate, like the neglected diary, it is almost next to useless. It takes only a few minutes a day to gut the newspapers of the particular subject in which you may be interested, and the methodical pursuit of the process will always be found to pay in the long run, even at the risk of the temporary interruption it causes.

Having completed your collection of sheets, or at least brought them up to a distinct stage, take them to a book-binder, who will bind them into a presentable volume. You will then find that you have produced a little monograph which has practically no mate in the world, and in the course of a few years you may gather round you a unique library of your own, which would be exceedingly difficult to replace, because, while valuable for certain aspects of information it contains, it would scarcely repay a printer to set it up in type or a publisher to issue it. These monographs become most serviceable working tools for the student. This scheme differs in some important details from the accepted practice of grangerising. For instance, under the old system, the man who was to grangerise G. E. C.'s *Complete Peerage* would have done so by taking the work to pieces and adding his extra matter throughout Mr Cokayne's text. That, however, is quite unnecessary, and is at best a very clumsy process, which, moreover, would not justify the title "Complete," because, as the peerage is progressive, it could never be completed. By far the better plan would be to construct a series of monographs as I have indicated, of exactly the same size as Mr Cokayne's volumes, binding them up, at

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the end of his eight volumes, either as single monographs or as a series in alphabetical order. In passing, I may say that the peerage is a very fascinating subject for the grangerite, for its hereditary quality coming into sharp collision with democratic ideals, is perpetually ending in tragi-comic effects, and is entertaining as a study of human nature. Take, for example, the case of the Poulett Peerage, with its strange story of the organ-grinder claimant to the earldom. Round this personage alone a vast body of most curious gossip has been written, which could never be included in a printed peerage without the publisher's running the risk of a libel action, and without throwing the whole scheme of the book out of proportion. Still more extraordinary would be a grangerised life of his late lamented Grace of Portland, with his underground palaces, his tunnels, and the rest of it, to say nothing of the fantastic law-suits of Mrs Druce and the stories she related about the Duke's double.

To take another example, one might very well take as the unit, to which to add the recent discussion over *White-washing Julia*, two very curious volumes dealing with the famous O. P. Riots, for they form a parallel of the early part of the nineteenth century to the real basis of the whole discussion. They are entitled:—

THE COVENT GARDEN JOURNAL.

To clap or hiss all have an equal claim,
The cobbler's and his lordship's right the same;
All join for their subsistence: all expect
Free leave to praise their worth, their faults correct.

CHURCHILL'S *Apology*.

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“The hurly-burly’s done!”—

SHAKESPEARE’S *Macbeth*.

Embellished with four views.

London: Printed for J[ohn] J[oseph] Stockdale, 41 Pall Mall, 1810.

2 vols. 8vo. 816 pages.

The work is dedicated to George, Earl of Dartmouth, K.G., as Lord Chamberlain, and is described as “the most extraordinary series of occurrences that ever took place in a British Theatre.” The true grangerite would not fail to notice the recurrence of the play-house in his lordship’s great-grandson, namely, Mr R. G. Legge, the author of *For Sword and Song*.

One of the great advantages of a monograph of the kind I have sketched is that it can include aspects of a question which would never be worth printing. For example, in a bibliography which I have constructed of Aberdeen newspapers—and they date from the year 1746—the technical aspect of the subject is relieved by every possible description of side issues. The collection contains an actual copy of the *Court Circular* as sent from Balmoral in the handwriting of the Equerry-in-Waiting. There are specimens of the hieroglyphic handwriting of editors, and there are various samples in MS. of some of the “copy” sent in by country correspondents, but too grotesque to publish in its original form. “Our Country Correspondent” is a mine of unconscious humour. Here, for instance, is a paragraph about a storm which I need hardly say never saw the light in print:—

For consecutive hours the dreadful storm raged with superb violence and grandeur, one thundercloud spending its strength on the . . .

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region; another discharged its force on the . . . districts; while a third reigned supreme over . . . ; all three repeatedly commingling their united powers in grand crashes over the basin of . . . which appeared to be the devoted oasis, where the electric fluid seemed to exhaust its gigantic force. The sky was inky dark and leaden all over, the lightning frequent in sheet flashes, with drenching torrents of rain which may be said to have culminated in a crashing discharge of hail or ice lumps. The discharges of the heavenly artillery were almost an unbroken succession of detonating crashes spreading from horizon to horizon to the four leading points of the compass, while the lightning was of the chain or zigzag types and often painfully brilliant.

Another local historian wrote in all solemnity :—

REYNARD.—One of the family has for some weeks past been committing something of a wholesale raiding and robbing of hen-roosts. At one homestead, in successive nocturnal visits, he has managed to snap duck after duck, till no more of the aquatic bipeds are in store.

Having discussed the monograph of one's own making, I must say something on the older methods of grangerising, which operates on a book already printed. Here again one should take the book to pieces and build it up in segments exactly as I have suggested in the case of the proposed monographs, but I confess to being much more chary about undertaking such a task for myself. In the first place, one must either get two copies of the book for disintegration (unless one can get a copy printed only on one side); or adopt the method of framing each leaf as if it were a sheet of glass in a window frame; or, thirdly, split one side of the page

from the other, a delicate process known technically as "riving." Of these methods I think far the best is that of using two copies of the book, although it involves the extra destruction, which doubly rouses the wrath of the bibliophiles. By using two copies one can make a neater job; and, furthermore, one is not so much at the mercy of consecutive pagination as is the case when the page is panelled on a mount. For example, if page 199 of the book you are illustrating demands pictures of the battle of Trafalgar, while page 200 demands nothing, it is difficult to make consecutive illustration and consecutive pagination work satisfactorily together; that is to say, page 199 will fall on the right hand, and all the matter referring to it will come in front of it. On the other hand, if you use two copies of the book, you are not trammelled by the law which places odd figures on the right and even on the left.

The panelling of the page is simple, but a little tedious. It consists in taking a sheet of clean paper, similar in quality to that which is recommended for the newspaper monograph, and cutting out a panel in the middle of it a little bigger than the text, but not so big as the extreme edges. This panel should be made with a very sharp knife, but it has to be delicately done. Having settled on the size, use a gauge for every page which has to be panelled. Use a solid gauge to place over the matter to be pasted in, and by this means you insure neat and uniform gumming or pasting.

The process known as "riving" or splitting paper is



MATERIALS FROM
DIVERS SOURCES
FOR A HISTORY OF



The Gordon Highlanders
Of all Battalions

COLLECTED BY
JOHN MALCOLM
BULLOCH: AND
PRESENTED BY
HIM TO THE
UNIVERSITY OF
ABERDEEN



LONDON
MCMIII.



A SPECIAL TITLE-PAGE

[Printed privately for a grangerised history of the Gordon Highlanders]

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even more difficult, while with some modern papers it is absolutely impossible, because they have no fibre and will not stand the damping which is necessary. Mr Snowden Ward has described this method in his little technical book on grangerising with such succinctness that I could not improve on his words. He says:—

Take two sheets of strong smooth linen or cotton cloth larger than the paper to be riven. See that the paper to be split is pasted on every part of both sides with a good paste. Lay the paper between the cloths, and rub them well down into contact. Place under pressure and dry, then complete the drying in open air or before fire. When perfectly dry, draw the cloths apart, beginning from one edge, and one side of the paper will adhere to each. Soak in water and the paper will float off, ready to be mounted again. The riven paper is, of course, only half the thickness of the original, and is, especially when wet, a delicate thing to handle.

I think it inadvisable that these delicate processes should be done by the amateur himself, because he runs the risk of destroying the page to be operated upon, and the process takes up a good deal of time. If I had a book to grangerise in such a way, I should entrust it to a highly educated bookbinder like Riviere or Zaehnsdorf, and content myself with the easier task of mere paste work.

This brings me to the question of the best adhesive. When it is remembered that a technical book has been published about pastes alone, you can understand that there is great diversity of opinion on the subject. Some collectors prefer a good paste like Stickphast;

others like starch ; while others use well-made fish glue. Personally I always use Faber's gum-arabic as contained in a sponge-bottle. But here again there is no law. One should use the adhesive that suits one best, which will stick most closely, and will reduce the risk of staining to a minimum ; and this has probably as much to do with the manipulator's lightness of touch as with the composition of the adhesive. It is true that adhesives differ greatly in quality. None of them differs so much as "gum" so-called. Three-fourths of the "gums" sold are nothing but dextrine, which is really a form of starch. Real gum is difficult to procure, and is much more expensive than dextrine. One should remember that a cutting or print, once badly pasted, is practically ruined for ever, for it will not only cockle the page, but it may get stained and is always difficult to remanipulate.

A professional bookbinder who has done a lot of work for me very skilfully gives me the receipt of the paste he uses. Take one pound of the best Hungarian flour. Mix it to a consistency a little thinner than dough, break down all the knots, and leave over night ; put into a pot and stir over the fire until the mixture becomes stiff but not boiled. For a pound of flour two drops of oil of cloves stirred in it before you take it off the fire helps to preserve the paste. Bottled pastes, however, may be thoroughly recommended, and are indeed preferable, unless one is doing so much pasting that the cost is greatly increased. One expert recently recommended Higgins' photo mounter for newspaper cuttings, but, as he added that gum is bad,

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his experience may be described as unfortunate. The whole matter is really a question of personal taste.

It is alway important to have an index bound in with the last or the first segment of your book, so that you may know exactly at a moment's notice what the book contains. The making of the index is a somewhat laborious process, because it cannot be tackled until the book is bound and paged ; but it is well worth doing, for a book of reference without an index is almost always next to useless, and should be tabooed. The best way to make the index is, of course, to write out the items on separate slips, which are arranged and rewritten into the index. By this method you can insure an absolute alphabetical consecutiveness. Never begin to write into the index first, because you can never tell the sequence of entries.

I have sketched only roughly the main lines of the grangerite's *modus operandi*. It need hardly be said that there are a hundred and one things to do or not to do, which can be gained only by experience. The complete grangerite would have to be as adroit as a professional bookbinder, and, as this is impossible, I think that in the matter of the most delicate work the collector should consign his material to the expert. I may add, however, one or two Don'ts. If your book is to be in daily use, don't introduce into it items that have to be folded, such, for example, as an Ordnance Survey map or a large plate of any kind ; because, as everyone knows from experience, folding maps in printed books are very difficult to refold, and in nine cases out of ten they

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begin to tear away from the attachment, which can apply only to a limited part of one edge. There is something to be said for an item which will make *one* fold a little less than the size of the page. In such a case the item should always be pasted on to the right-hand rather than the left-hand page, and with the fold towards the back of the book, so that, in opening and shutting, the fold will take the direction of the book itself. Much is to be said for the collectors who never insert an item oblongwise, for that involves the trouble of turning round the book.

CHAPTER VI

THE REWARDS OF EXTRA-ILLUSTRATING

DOES grangerising pay? To be quite frank, I do not think it adds conspicuously to one's banking account, for the book which is expensively grangerised rarely brings back in its complete form the money spent on its component parts; while the grangerised newspaper, valuable as it is as a source of information, never brings very much at the hammer. Big prices, of course, have been paid, as, for example, the £800 which Lefevre's *Voltaire*, grangerised in 90 volumes, with 12,000 engravings, fetched in 1856; but we have no information as to what the collector had spent in gathering together the various items of this collection. One of the most remarkable libraries of grangerised books ever brought to the hammer was that belonging to Mr William Wright in June 1899. His industry was simply colossal. The gem of his collection was his illustrated edition of Forster's *Life of Dickens*, and, as a remarkable specimen of what he had done, I do not hesitate to quote the Catalogue description of the collection, which fetched £500:—

DICKENS. FORSTER'S *Life of Charles Dickens*, 1812-70; portraits and facsimiles, 3 vol. inlaid to folio size, each page surrounded by an

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artistically coloured border, EXTRA-ILLUSTRATED with Portraits, Views, Autograph Letters, Dickens' Manuscripts, Play Bills, Original Drawings, Admission Tickets, &c.

The AUTOGRAPHS number 482 Letters of Celebrities, including 119 by Charles Dickens, most of them of great importance, and dealing with the progress of his works, and the most interesting events of his life. Among the others are Letters of Mary Dickens (3), W. Scott, Forster, Mitton, Grant, Lord John Russell, R. Seymour, Buss, Braham, Bentley, B. Franklin (Important Historical Letter); the Dickens-Chapman Letters referring to Seymour's claim, Carlyle, Charles Kean, Grimaldi, Cruikshank, Leigh Hunt, Tom Hood, W. S. Landor, Washington Irving, Longfellow, G. Bancroft, D. Webster, J. Bentham, W. M. Thackeray, J. O. Adams, Alexandre Dumas, Mazzini, Charles Lever, Lord Tennyson, Lines from "Gareth and Lynette" in Tennyson's Autograph, H. Ainsworth, Charles and Mary Lamb, Richard Doyle (with 2 clever pen drawings illustrating the letter), Prince Albert, T. Rowlandson, John Leech, Mrs Gaskell, Sims Reeves, Hazlitt, Wordsworth, Cattermole, Macready, J. E. Millais, &c.

445 PORTRAITS of Literary and other Celebrities, including over 100 of Charles Dickens, from 18 to 58 years. Many of these Portraits are Proofs, and many coloured.

RARE PAMPHLETS: An Account of the Origin of Pickwick by Mrs Seymour, Mr Thackeray, Mr Yates, and the Garrick Club, printed for private circulation.

(This is the Mackenzie copy which sold for £40), Address written for the occasion of the Amateur Performance at Manchester, July 26, 1847, for the benefit of Leigh Hunt, written by Mr Serjeant Talfourd, spoken by Mr Charles Dickens, in remembrance of the late Mr Douglas Jerrold, Prospectuses of Theatrical Performances, Concerts, Readings, and Lectures on behalf of that object, Prospectus of a New Endowment in Connection with an Insurance Company for the benefit of Men of Letters and Artists, &c.; Menu of the Nickleby Dinner at the Albion Tavern, Oct. 5, 1839; and of the Banquet in honour of Charles Dickens at St George's Hall, Liverpool, April 10, 1869.

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25 PLAY BILLS of Amateur Performances at Miss Kelly's Theatre, Theatres Royal Manchester and Haymarket, Hanover Square Rooms, Devonshire House, Knebworth, Assembly Rooms, Newcastle, Tavistock House, &c.; Posters, List of Properties for "Every Man in his Humour," played by Dickens and his friends at Miss Kelly's Theatre, 21st Sept. 1845; Signatures of the Amateur Company of "The Guild of Literature and Art," certified by Charles Dickens, Liverpool, 14th Feb. 1852; Ticket of Admission to the various Performances of the "Splendid Strollers," designed by E. M. Ward, R.A.

200 Views of Places connected with Dickens or his Works: ORIGINAL DRAWINGS (30), Eleven beautiful Water-Colour Drawings by E. Hull, of the different places in Rochester, Cobham Park, &c. associated with Dickens; Fourteen by F. W. Pailthorpe, about London, Chigwell, &c., and five others. Three Original Drawings by John Leech: Leech as Master Mathew in "Every Man in his Humour" (pencil and colour), Sheet of Sketches for Mrs Gamp's "New Piljan's Projes," and an Original Drawing for the "Haunted Man." Eight Original Drawings by Phiz, including the highly finished drawings for the Library Edition of "Pickwick," and "Sketches by Boz," "Mr Pickwick and the Two Wellers," and "The Great Winglebury Duel," the finished drawing for Martin Chuzzlewit, "Mrs Gamp has her eye on the future," Mr Smangle (a bold-tinted drawing), Sheets of Sketches for Dombey and Son, Martin Chuzzlewit, Barnaby Rudge, and Miss Charity Pecksniff; Five Drawings, by George Cattermole, for Master Humphrey's Clock, Lord George Gordon at the Maypole, a Room at the Maypole, and Gabriel Vardon's House (Barnaby Rudge), Quilp's Yard, and Interior of the Old Church (Old Curiosity Shop); three highly finished drawings, by Charles Green, The Fighting Boys and Quilp, Dick Swiveller and Quilp (design for the block for the Household Edition), and a Scene from David Copperfield; the Original Drawing, by J. R. Brown, of Dickens surrounded by his Characters, drawn for "Charles Dickens, by Pen and Pencil"; Codlin and Short in the Churchyard, and the Unexpected Return of Mr Quilp, two highly finished water-colour drawings by Jos. Courboin; pencil drawing by R. Seymour, and the original pencil drawing by George

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Cruikshank, of "The Great Winglebury Duel" for "Sketches by Boz"; pencil drawing by T. Rowlandson, S. I. Fildes, &c.; British Museum Tickets; Accommodation Bills drawn or accepted by him; A Cheque drawn by him on June 8, 1870 (probably his last signature), &c.: 12 vol. beautifully bound in light green polished levant morocco, with a delicately gilt floral design, with facsimile of Dickens' signature in centre of sides, full gilt backs, inside broad gilt borders, joints, fly leaves, specially designed title pages (the originals cancelled), folio. 1872-74.

The Play-house is, as I have said, particularly well suited for the art of the grangeriser; and Mr Wright's extra-illustrated Lives of Actors fetched very big prices. Here are some of them, summarised from Sotheby's catalogue:—

Astley's Theatre, 1769-1880: A collection of Views, Portraits, Bills, Posters, Advertisements, Cuttings, Extracts from Books, &c., chronologically arranged, relating to this Theatre.

4 vols. folio. £38.

Bartholomew Fair, by HENRY MORLEY, inlaid to folio size, EXTRA-ILLUSTRATED and extended to 6 vol. by the insertion of upwards of 400 rare and curious portraits, views, &c., manuscript matter (principally by Mr Upcott), Plays, Operas, Proclamations, Newspapers, Advertisements, Hand, Show and Play Bills, Fairings, Ballads, Music, Anecdotes, Pamphlets, Extracts from Books, Periodicals, &c.

£101.

DORAN'S "*Their Majesties' Servants*": Annals of the English Stage from Thomas Betterton to Edmund Kean, edited and revised by R. W. Lowe, portraits, 3 vol. inlaid to folio size and extended to 5 vol. by the addition of upwards of 700 EXTRA PLATES, about 100 AUTOGRAPH LETTERS or signed documents, and 90 RARE PLAY BILLS, &c.

£151.

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Garrick's Memoirs, by J. DAVIES, 2 vol. inlaid, EXTRA-ILLUSTRATED and extended to 4 vol. by the insertion of about 360 rare portraits (chiefly mezzotinto) and views, 116 autograph letters, of which upwards of 20 were written by David Garrick, 54 Play Bills, scarce Pamphlets, Music Cuttings, Advertisements, Character Portraits, &c.
£200.

Kean's Life, by F. W. HAWKINS, 2 vol. EXTRA-ILLUSTRATED and extended to 8 vol. by the insertion of about 390 portraits and plates, 225 Autograph Letters, 200 rare Play Bills, scarce Pamphlets and Caricatures relating to the Cox trial, Sale Catalogues of Edmund Kean's effects, manuscript matter, Lock of Edmund Kean's Hair, Cuttings, Advertisements, &c.
£299, 5s.

Kean's Life, by BARRY CORNWALL, 2 vol. inlaid to folio size, extended to 4 vol. and EXTRA-ILLUSTRATED by the addition of about 260 portraits and views, 75 Autograph Letters, &c., and upwards of 70 rare Play Bills, Caricatures, Cuttings, Pamphlets, Tickets, Sale Catalogues of Mr Kean's effects, proceed, Reports of the Trial of Cox v. Kean, &c.
£130.

Kemble's Memoirs, by JAMES BOADEN, portrait, 2 vol. inlaid to folio size, extended to 8 vol. and EXTRA-ILLUSTRATED by the addition of about 700 fine portraits and prints, upwards of 170 Autograph Letters, about 200 rare Play Bills, coloured Caricatures, Advertisements, Cuttings, Extracts, O. P. Literature, &c.
£170.

Macready's Life, by Sir F. POLLOCK, portraits, 2 vol. EXTRA-ILLUSTRATED and extended to 6 vol. by the insertion of about 520 portraits and plates, 275 Autograph Letters, 178 Play Bills, Caricatures, Tickets, Advertisements, &c.
£77.

Siddons' Memoirs, by J. BOADEN, interspersed with Anecdotes of Authors and Actors, portrait, 2 vol. inlaid to folio size, extended to 6 vol. and EXTRA-ILLUSTRATED by the insertion of about 400 fine portraits, views, etc., about 100 Autograph Letters, and about 90 Play Bills.
£126.

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As an encouragement to the beginner, it is noticeable that Mr Wright is not a professional man of letters ; as a matter of fact, his business is not unconnected with the turf. Similarly it may be noticed that the late Mr Augustin Daly, the well-known theatrical manager, had spent a fortune on grangerising a Douai Bible—he was an ardent Roman Catholic. He had expanded this work to forty-two royal folio volumes. It contained over 8000 extra prints. What it cost him nobody can say ; but it fetched only 5565 dollars at his sale in New York in March 1900.

It is only fair to say that the opinions of experts differ as to the financial value of extra-illustrating. A writer in the *Connoisseur* recently said that there is “but one case on record” where the grangerite made money on his books. An American critic immediately produced a denial, pointing out that Mr Daly’s copy of Spence’s *Anecdotes* which cost £200 sold for £760, and that his extended life of Garrick which cost £250 fetched £390. A reply in turn was promptly forthcoming that these volumes had been purchased by Mr Daly in the form in which they appeared : but that all books extra-illustrated by himself had to be sold at a ruinous loss to his estate. A distinguished West of England grangerite has recently given it as his opinion that the value of fine illustrated books will probably increase as time goes on.

Of recent years better prices have been paid for grangerised copies of Granger’s own work. A Strand firm of booksellers were recently asking £300 for a copy of Granger extended to 18 royal folio volumes, and

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enriched by the insertion of 4000 portraits. Again, the sum of £186 was paid at Sotheby's (on June 18, 1903) for a Granger extended to 31 volumes, and enhanced by about 4480 mezzotint and other portraits.

The mere question of money as the reward for the work done does not interest the real grangerite very much. What becomes his absorbing passion is the pleasure of collecting. The best type of grangerite illustrates, however, for the definite purpose of extending his knowledge, and not of creating a mere hobby for accumulation beyond the limits of service. For myself, I have always grangerised with the view of making tools that I can work with; and, when I have exhausted them, I have usually given them away to big public libraries, where they may be of service to other workers, or at least where they are saved from destruction.

What is the good of it all? It may seem strange that in a book appealing, presumably, to enthusiasts, such a question should be asked at the tail-end; and yet I find this discouraging question so often put, that I venture to answer the possible interlocutor. One can be quite cynical enough in argument and perfectly enthusiastic in practice to say Amen to Mr Chevalier's point—"Wot's the good of hanyfink? Why, nuffink." I have said that the advantage to your banking account may not be very great, but the pleasure of making such collections—as indeed of having any hobby—is enormous. For a man with a popular subject to illustrate, every newspaper will be scanned with interest, and every find, however small, captured with pride.

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Grangerising has indeed many assets, which will differ for different collectors. One thing which it invariably does for everybody is to increase one's knowledge of the particular subject in hand. In the second place, it possesses a great value on its merely mechanical side and in the methodicalness which it demands. This makes a special appeal to the collector at times when he cannot write, when he is disinclined to read, and when, for many obvious reasons, it is impossible to indulge in golf or other outdoor pastimes. Nor indeed need the pursuit of method be flouted as unworthy of an intelligent person, for, strange as it may appear to the artistic temperament, one need not be stupid because one is neat, nor mediocre because one is methodical.

As an amusement to while away an idle hour, grangerising has the valuable quality of being a pursuit one can follow alone, while, unlike most pursuits of this character, it keeps one always alert and on the lookout for the new thing and the fresh item. It is particularly well suited for advancing years, although some of the most ardent grangerites I have known have been young men. It would have appealed specially to Sir Henry Holland, the distinguished physician, who, when he grew old and retired from practice, regretted that he had never taken to collecting as a young man. He recognised the value of employment in leisure, and how necessary it is for people who have led a busy life to have something to do when it is no longer necessary to go to the office or sit in the consulting-room. Speaking of collecting, Sir Henry said the interest "is

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one which augments with its gratification, is never exhausted by completion, and often survives when the more tumultuous business or enjoyments of life have passed away." Everybody must have a hobby quite apart from ordinary business. Curiously enough it is the busiest men who have hobbies, in which they find a rest after the economic labours of one day, and a fresh impulse to start on the labours of the next. Collecting, no matter what, is one of the hobbies that last, unlike most aspects of athletics which are conditioned by the weather and by youth; and yet, though all this seems to some of us axiomatic, a great many people find that their evenings are nightmares from sheer ennui. They consequently depreciate their working value in the daytime by having nothing to do in the evening.

In conclusion, I hope that I have made it clear that grangerising need not be confined to literary or artistic subjects as the original grangerites contemplated, but can be applied to every branch of life and knowledge down to one's immediate environment, such as one's parish, one's native town, one's church, one's societies, and so on. If this booklet has done anything to create an enthusiasm for the subject on the part of the amateur, for whom it is primarily intended, it will have served a useful purpose.



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